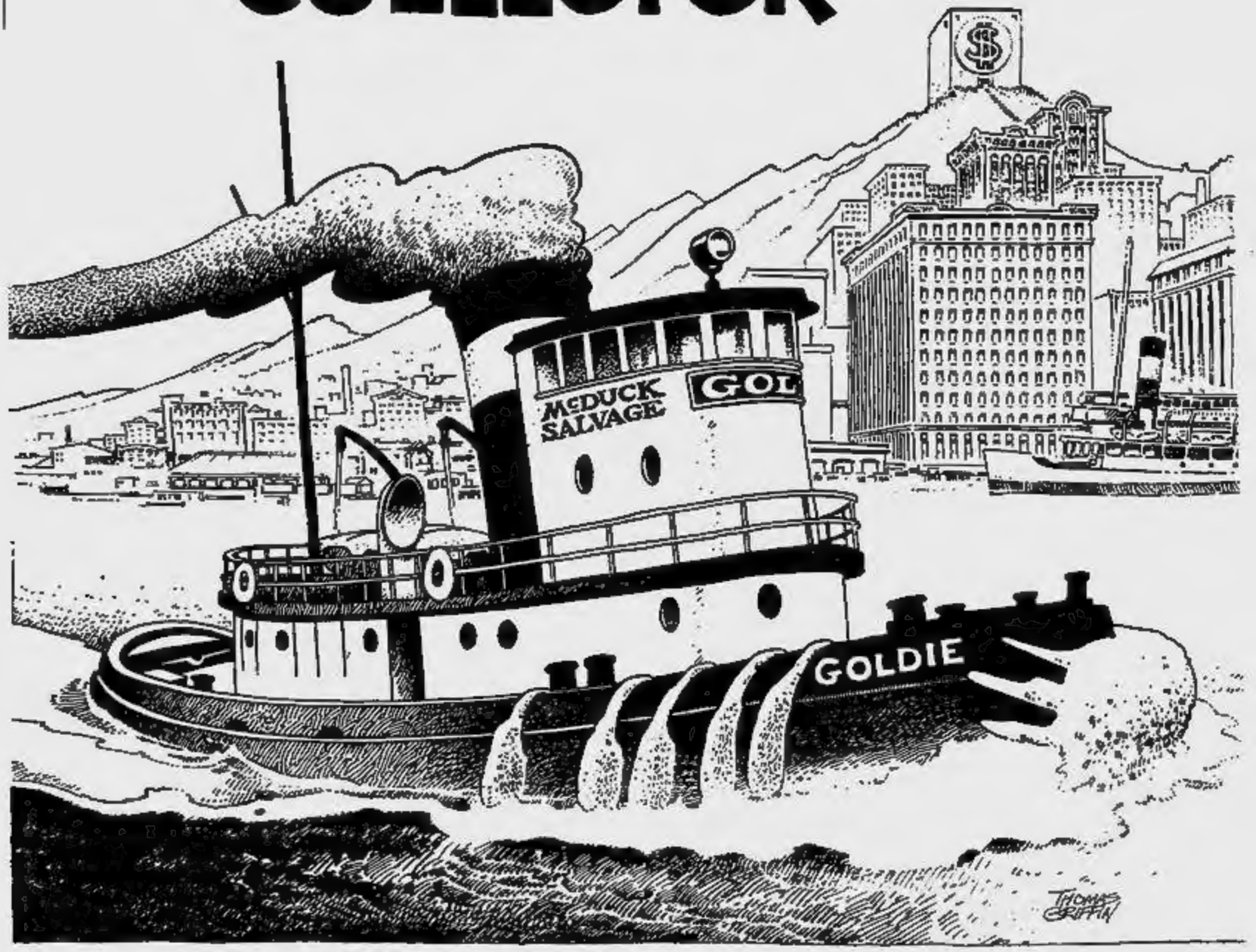
THE BARKS COLLECTOR

No 41
$3.00



THIS ISSUE

GYRO GEARLOOSE

CARL BARKS ON SCIENCE AND SUCCESS PART II

"You shoot first, Donny boy, then I'll show you how the shot should have been played!"
-- Gladstone Gander

THE BARKS COLLECTOR #41. Fall 1989. Published 2-4 times a year by Bear Mountain Enterprises, PO Box 616, Victoria, Va. 23974. $3 per copy. Subs are $12 for 4 to USA, or $15 to Canada/overseas surface. Air overseas is $22 for four. Subscribers also get The Barks Quicklist free of charge.

THANKS TO: Geir Hasnes for part II of his Gyro article. Geir recently won a trip to Disneyworld from Norway, on a Norwegian quiz show! It pays to know your Ducks! And to John Garvin for the lithograph article. To Father Bob Murphy for his sinfully delightful musings. And to Thomas Griffin for his cover, a delight as usual. Thanks to you all.

BACK ISSUES AVAILABLE: These are available at $3@: 9, 11, 12/13, 14-17, 22-24, 25/6, 27-30, 31/2, 34-36, 40, and Annual #1. Prices include postage worldwide. Or send $15 and we'll send you 7 different issues, our choice.

DID YOU BUY THIS COPY IN A STORE? If you did, we'd like to send you a FREE Barks Quicklist. Just call us at (804) 696-2925, or write us at the above addresss. We'll airmail you one right out. It has tons of Barks comics, lithos, Gladstones, Barks Library, etc. In fact, it has everything a Barks fan could ever want! We don't send Quicklists to Germany. German readers, write: Klaus Spillmann Finkenstrasse 10 4803 Steinhagen FR Germany. Other countries: please send $2 for air postage.

WE NEED ARTICLES: It's time for you to write the masterpiece you've been planning for years. Call or write, and we'll tell you how to go about it. We can handle the copyright permission for any art you might want to use. We can even retype it for you on our word processor. We're easy!

GLADSTONE COMICS: These will cease publication around February 1990. But the Disney comics will continue, and will be put out by the Disney company itself. Thanks to Gladstone for so many wonderful stories, old and new. This in no way affects their other projects: Barks Library, lithos, etc. These will continue as before. We even have hopes that there will be more special projects, like the MM in Color book, now that they will have more time to do them. We'd like to see a coffee-table edition of the oil painting book, among other things.,

GLADSTONE CHECKLIST NEEDED: We would love to have one of our readers do a checklist of all the Barks stories in the Gladstone comics. If you would like to do it, let us know. I know our readers would greatly benefit from it.

WHY DOES TBC SELL OUT NOW? Remember when we always had back issues of all copies? The cost of printing has risen so much that it is not possible to make 200-300 extras like we used to do. Sometimes we will have them. But usually an issue will go out of print within 1-2 months of publication. If you don't get it when it publishes, you will probably miss it. Printing costs have nearly TRIPLED in the past 4-5 years.

BARKSCON WEST: We still have not given up on this. If you are interested, you might write and tell us you'd attend. In Santa Barbara maybe. Would you help organize it too? I know lots of West-coast fans would like to do one.

Gyro Gearloose
Carl Barks on Science and Success
Part 2

Geir Hasnes

April 27, 1989

5 The person Gyro Gearloose

5.1 Gyro's personal traits

In WDC 140, Gyro appeared with a hat and wild hair. His workplace was shown for the first time in DD 26[1], but the shed as we know it appears for the first time in WDC 153[2]. The first of his two advertising signs, reading 'Inventor of Anything' is already erected in WDC 152[3], while 'Inventions while U wait' came a little later. At that time he had not yet become publicly known. He is, as already mentioned, a true inventor, with a deep desire to discover the answers to the questions of mankind and to solve its problems. His capacity is enormous, but so are his tasks. But the one quality that makes him Gyro Gearloose isn't his ability to invent, but his ability to analyze his situation, learn from his faults and flops, and make decisions on this basis. He is quite rational in all his somewhat irrational acts, and therefore the reader may identify with him and wish to find the same answers that he is trying to find.

Gyro wears his vest for the first time in WDC 153, and his hair is gradually shortened, maybe as a means of seeking acceptance by the Duckburgians. Now a haircut and more civilized clothes aren't enough. Harder means must be tried if one is to achieve success. Gyro tried for a while hitting himself on his head with a hammer, to pick things out from the less used rooms of his brain to form new ideas[4]. He might have gotten the idea from his grandfather, or from the kicking of a car that won't go or a radio that won't function. But you cannot improve by kicking, you only get a temporary correction of a fault, for instance a loose connection. As Gyro's brain has got no faults, this couldn't be the way. And his skull got severe cracks, so the method had to be abandoned altogether. In spite of this, the inspiration and flow of ideas never ceased.

5.2 Towards success

Gyro's first truly working invention is the think boxes of WDC 141. Ten years of hard work had given results! His next is a goblin foiler[5]. In the course of the story, the nephews lose their faith in his abilities, as his device wasn't able to save them from what they feared most. After this event they still visit him now and then, but they never call themselves his assistants anymore.

[1] May 8, 1952
[2] November 27, 1952
[3] October 30, 1952.
[4] WDC 171, March 4, 1954
[5] DD 26, 5211

The first public appearance, as we know it, is in the story of the superb fishing worms[6]. They turn out badly, but in the succeeding stories, nevertheless, Gyro tries to find better ways of being known and of selling his products. In the next story[7] he turned up with his first commercial success, the one-wheeled car. He was obviously so scared by the fishermen that he went back to his shed and worked concentratedly for more than a year.

In this story, he doesn't recognize $crooge at once. This fact fits into the theory that he is not *yet* Duckburg's well-known inventor. $crooge may know who Gyro is, but they have not yet cooperated. But $crooge returns to Gyro, getting sealing wax for his money bin[8] and his heirloom watch repaired[9], and this may have contributed considerably to Gyro's gradually increasing fame.

In U$ 13[10], he has his first customers outside the Duck family, at his lightning power station. This was itself a failure, even though the scientific experience was a great success. Gyro shows no commercial abilities, and does not improve at all on that score as long as we follow him in the Barks stories. He goes back to his shed, and now he settles down with his home as his base, that is, he no longer tries to erect a shop any other place to sell his services.

At this time he has already got a lot of approved patents[11], and in his 15th story, of the wrong dye[12] he is searched out by Duckburg to save their water, with these words from the mayor: "Gyro, you have the greatest mind in Duckburg! Get to work on this problem!" That he doesn't manage to solve the problem to their satisfaction doesn't seem to make it worse for him. He must flee to Timbuktu for a while, but the demand continues to grow.

5.3 His weak spot

Gyro is a kind-hearted person. He never has evil motives for his doings or thinks badly of others. But in this otherwise healthy and harmonious person we find one weak spot. We mentioned that he must have been laughed at often. His sign 'Inventor of anything' speaks of a person that has not received the recognition he feels to be his due. He is working for the sake of working, for the pleasure of it. He finds great delight in solving scientific problems and the mysteries of mankind—although he gets tired now and then and leaves for a visit to Grandma. But a driving force in his idealistic tasks is his wish to be *recognized*.

One way of obtaining recognition is to participate in congresses or win contests. In U$ 27[13] he is selected to represent Duckburg in a worldwide Inventor's Congress. As the mayor says: "The congress of inventors will show the work of the *best minds* in the world! We are sure *your* invention will top them all! Duckburg depends upon *you*, Mr. Gearloose, to bring it *honor* and *renown*—and world *fame!*" One may here see the selfish motives of Duckburg, boasting of *their* great inventor. I am sure Gyro is drinking it in, though, and when he wins the inventor's contest with his mouse trap with the fabulous cheese bait[14], he treads the clouds on his way home, thinking he must be even better than he himself knew!

[6] WDC 153
[7] U$ 7, January 28, 1954
[8] WDC 171
[9] U$ 10
[10] September 1, 1955
[11] and some refused ones, U$ 14, 15, 16
[12] WDC 201, July 5, 1956
[13] July 15, 1958
[14] U$ 28, January 16, 1959

WALT DISNEY'S
GYRO GEARLOOSE
in
AUGUST ACCIDENT
I SEE THAT THIS IS THE ANNIVERSARY OF THE INVENTION OF THE STEAMBOAT!
SEPARATOR
PATENT REFUSED
SANE GOLD
FOOLS' GOLD
HERE IN THE PAPER IS A PICTURE OF ROBERT FULTON WHO INVENTED IT!
GOSH! IT MUST BE WONDERFUL TO INVENT SOMETHING THAT BRINGS FAME AND FORTUNE!
I'VE INVENTED MANY THINGS, BUT NONE THAT HAS BEEN FAMOUS OR USEFUL LIKE THE STEAMBOAT!
I MUST TRY TO BE LIKE ROBERT FULTON AND INVENT ONE GREAT THING SO THAT I, TOO, CAN GET MY PICTURE IN THE PAPERS!
RAINBOW BENDER
PAT. REFUSED

Figure 1: The weak side of Gyro: MM Almanac 1, p. 1. ©The Walt Disney Company, 1957.

6 Philosophy and Morality

6.1 Development in the U$ series

Now Gyro is a great inventor. But he is also a great philosopher, knowing both his abilities and his limitations. His thoughtfulness grew with his inventions. In the first stories we see almost nothing of the reflecting mind. Then the U$ series started, and Barks found that, because of the limitations, he had to find a new way of portraying Gyro.

It began with a very 'fantastic' story in U$ 13: catching lightning to make use of its power. This approach obviously fell flat in Barks' eyes, not so much because it wasn't funny, but because it was more or less impossible to control—in more than one sense. There was much less mystical power in the gasoline of the next U$ episode[15]. In this story, Barks introduced the 'working disturbance' problem (the neighbours goat), as a new means of making fun.

Then, in U$ 15[16], Gyro was portrayed alone, apart from a Helper, imitating almost all his movements. The working disturbance problem was utilized further (the scat cats), and seemed to function quite well together with Gyro's philosophical remarks to his problems. Now, Barks had found that *philosophy* would do!

Both of the next stories; 'Grandma's Present' in Christmas Parade 8[17] and 'The Future Predictor' of U$ 16, were founded on philosophic and moral teaching. The first stressed the importance of manual work and value of animals, the latter showed genuine insight in one of mankind's oldest riddles. When the fortune-teller says:

"Would you like to know all about the future, sir? I can tell you *all* the answers!"

Gyro answers: "You may know all the *answers*, sonny, but I've discovered I could *never* think of all the *questions!*"

But even if both Gyro and Barks have discovered this, they continue in the following years to raise questions and give answers, as far as they have insight and intellectual ability to do so. Almost all of the stories from now on are based on one moral precept or another.

6.2 Gimmick vs. Moral

It is usual to divide humor into two types: either the story has a moral teaching, or it is merely gimmickry[1]. This division may be useful, but I do not think it quite correct. Behind gimmicks there also lies some sort of moral, although it may be more hidden. We do not have the sudden 'sense of wonder' experience; nevertheless, we may always find philosophy behind good humour. Thus, the Gyro stories may be divided in a different way, a way that may prove more useful when trying to understand Barks and his impact on his readers.

Firstly, we have the stories in which Gyro or another person *openly* expresses a moral precept or a philosophic statement. Take for instance U$ 18: "Confucius was right when he said 'Nobody can make a machine so *smart* that some jerk won't be too dumb to run it!'". Or U$ 25: "I get orders for the wackiest inventions, and some of them are too danged *dangerous* to have around!".

Then, we have the stories in which the *consequences* of Gyro's or other people's acts lead the reader to formulate a moral or sit down and wonder. An example is U$ 27[18], where the reader perhaps will think: 'Never throw away anyone that doesn't suit *your* wishes at the moment; you yourself are also

[15] U$ 14
[16] 569
[17] 5612
[18] Firefly Catcher

limited'. And the Picnic Vacation Parade 8[19] ending in house-building leads one to wondering about the aspects of outdoor life as *contrasted* to indoor life.

A third class is the stories which hide their meaning so effectively behind the humour that you grasp it only by *afterthought*. 'Krankenstein Gyro'[20] tells an exciting story with a great point, and one may never think of the real aspects of man creating life itself, which is the central moral concern of it. It is in fact the laughter at the end of the story that relaxes tension, that, maybe unfortunately, also relaxes thinking.

The fourth and last class is the stories that are intended to be funny, maybe without any kind of conscious moralizing from the author. But humour is based upon the oldest and most basic moral teachings of man. When the Helper changes the contents of Gyro's soft house coating substance in a catastrophical way[21], you find that: So little can overthrow so much; bad things always come unexpectedly; there is always a reason, even if you don't understand it at the moment; don't pretend to be something you're not; and at least twenty other basic moral precepts. The reason we do not see this is usually that we already have learnt it as very small children and are unaware of it as *Moral*, and we do not intend to formulate it that way, either. But here is the genius of good literature; we are *not* given abstract teaching and elevated philosophy, but *situations* in which we may recognize ourselves. Much of Barks' greatness lies in his ability to let his persons act out moral questions so that we see how silly they think and decide not to do the same.

One other aspect of this last class is that it tells so much of the dignity of all human beings and the fall of man. You can only make humour with serious things. The more serious, the more humour. As Gyro is an inch from death in the revolutionary war[22], it becomes extremely funny that he is rescued by a woman's wish for a coat. Another thing is that the world is almost as rational as you want it, but not quite. You cannot do with the world as you like, which especially Gyro experiences. The world is in fact greater than us, and we are more limited than we imagine ourselves in our wild daydreams. But when you go to the other extreme, stating that the world ain't worth a dime (even not the first dime) and we were better off if we hadn't been born at all, that the people around you are boring and daylight is clouded, then humour will show precisely the other view, with the greatness of the universe shining through, lifting us up to our childhood vision of the world as something that delivers thrills on every corner and delights in surprising you as much as possible. You ought to be a child to enter into the Kingdom of Heaven, but I think God intended us to be like children on Earth also. As adults, we may discuss Barks' moral and philosophy, and that is an important task, but we shall never forget to be children in order to experience it.

6.3 General moral system

It is impossible in a short essay to describe the complete moral system we find even in the relatively small part of Barks' output that the Gyro stories represent (10%). We shall confine ourselves to some of his most important moral ideas.

One often hears that religious themes have no place in the Donaldist cosmos. While this is true of religious practices, sayings and symbols, due to tolerance for American religious plurality (and in order to sell comics to as many as possible), it is *not* true in the

[19] 577
[20] U$ 26
[21] U$ 19
[22] U$ 25

broader sense.

What is the purpose of man? Barks says nothing of the ultimate purpose, because this must be clear religious teaching. But he states that man needs three main things. He defends *work*, and gives it value on its own, as in 'Monsterville'[23], where people gradually become tired and bored from living in a fully automated society, or in 'Grandma's present'[24], where Grandma points out how satisfying it is to be able to work with living animals, compared to turning knobs in order to produce the same products. He defends relaxing with *pleasures*; notice Gyro's fishing habit and his mass of inventions for this purpose. Barks always shows us that harmony and happiness lies in relaxing, being content with life as it is. For the necessity of taking *pleasure in one's work*, read 'Fun, what's that?'[25], where $crooge and Gyro discover how fun it is to be allowed to work again after being ill. When it comes to the third aspect: the necessity of *social intercourse*, Barks' pages are overwhelming.

Gyro often thinks of the *meaning of life*, and more than once, he finds that he is tired of it all[26]. Even if intellectual pleasure is necessary for Gyro to live, it is not enough. Barks states that you will not ultimately have pleasure in your work, if you do not help others with it. Gyro always has this aspect in mind, even when he takes pleasure in solving a problem for its own sake.

Life itself is guarded by holy laws. Gyro is no Krankenstein[27] that can create living creatures from dead things, and no one is to meddle with life. One main human purpose, though, is to *create* with the means we have. If we will not create, we are not fully human. This is especially the moral of 'Man versus Machine'[28], where Gyro refuses to use his creating abilities. Instead, he states that both they and the civilization are unnecessary trash and thinks he can find peace in a return to the nature. Of course, everything goes wrong, because we are created to create and to face the consequences of it. The story also treats another aspect, which will be discussed further down.

We are *responsible* for our acts, and cannot escape from living in a society. Therefore, we have to make decisions in the light of possible undesirable consequences. Gyro, for instance, delivers war paint to actors acting as Indians in a Western movie, and it is so eesnfective that these attack the camera crew and the producer and put the stage set on fire[29]. One can never be sure that an invention will be used according to the highest ethics. This is further elaborated in Donald's misuse of Gyro's inventions in the WDC stories.

One could surely have written a thesis on these things, but I shall give only one more example of Barks' moral precepts, leaving the subject to further study. Barks states that even though most supernatural events and sayings may be rational, there is a degree of irrationality in the world that should not be underestimated. 'That small feeling'[30] is an answer to the usual question: "Can *you* believe *that* living in our *enlightened* world?". Gyro reads about witch doctors that for instance can make people smaller, with a sceptical smile, after which he himself is made smaller by a witch doctor who don't want to pay the bill - for a 'diminishing doll' Gyro has made on order!

[23]GG 1184, 1
[24]Chr. Par. 8
[25]Summer Fun 2
[26]Grandma's Present, Chr. Par. 8
[27]U$ 26
[28]U$ 47, July 22, 1963
[29]U$ 30
[30]U$ 32

SEE! EGGS, SAUSAGES, MILK, CARROTS, PEAS, PORK CHOPS, CORN, POTATOES ——
?
ALL THAT COMES FROM *DIRT*!
YES, GRANDMA, AND ALL I'D HAVE TO DO ALL DAY IS TOSS IN ONE SHOVELFUL!
YOU SURE WOULD HAVE IT *EASY*, GUS!
AND YOU'D HAVE IT EVEN *EASIER*, GRANDMA! YOU'D HAVE *NOTHING* TO DO!
SO I SEE! I'D HAVE *NOTHING* TO DO!
AND NEITHER WOULD THE COW, NOR THE CHICKENS, NOR THE PIGS! THIS WOULDN'T BE LIKE A *FARM* ANY MORE, IT'D BE LIKE A CLANKING *FACTORY*!
FAN MY WIG! I HADN'T THOUGHT OF *THAT* ANGLE!
GUS, FETCH A *ROPE* AND A *CHAIR*! I WANT TO SHOW GYRO AN INVENTION *I'VE* JUST INVENTED!
IT'S A DEVICE FOR MAKING NON-STOP INVENTORS TAKE A MUCH-NEEDED VACATION! NOW, JUST *RELAX*, GYRO!
I *LOVE* YOUR CHRISTMAS PRESENT, HOWEVER, GYRO! IT'S A WING-DINGER! SOMEDAY WHEN I NEED A *REST* AS BADLY AS YOU DO, I'LL TOSS IN A SHOVELFUL OF DIRT AND SEE WHAT COMES OUT!

Figure 2: Gyro's favourite company. This sequence also shows us one of Barks' main moral precepts: the necessity of work for the sake of well-being, and his graphical abilities in telling two stories in the same frame.: Christmas Parade 8, p. 8. ©The Walt Disney Company, 1956.

7 Barks' main theses

7.1 Criticism of science and technology

The main moral of the Gyro Gearloose stories is criticism of overindulgence in science and technology as a means to help humanity out of their crises. Don't trust Science! Barks intends to show that the fault first and foremost lies in the nature of man.

We may classify the Gyro inventions into four classes:

1) The invention functions as it is intended to, and may be used as such.

2) The invention functions as it is intended to, but due to the limitations of the people using it, it should be discarded.

3) The invention functions, but not as it is intended to, and it is impossible to control. It may even be too successful, as his moose horn, that not only attracted meese, but also other hunters that began shooting at Gyro[31].

4) The invention does not function.

It is clearly classes 2 and 3 that are interesting, with regard to Barks' own philosophy. As examples can be mentioned the future predictor[32] to whom Gyro doesn't ask the right questions, the robot servant[33] that does what Gyro wishes to do, and therefore hides because Gyro wants to hide when they are attacked, the wishing well[34] that brings Gyro to a tropical country, but cannot bring him back because somebody has to throw a coin in it with every wish, the war paint[35] making actors wild, the survival food kit[36] that nearly drowns Gyro in icecream, the orchard growth speeder[37] that is used to fight with, and then almost all the inventions in the WDC stories. As Gyro says himself[38]: "The [flying] bike-saucer is perfectly *safe!* It just depends on who's riding it!".

People don't always understand the importance and/or capabilities of the invention. Take for instance the tree reshaper[39], where the only comment is that there are no wall carpets in the tree house Gyro made in a few seconds, or the magic wand[40], when Gyro's fish show in a water carnival is overlooked because of a bunch of nice girls on the neighbouring boat. Gyro sighs: "It isn't true that if you invent better inventions, the world will beat a path to your door! I've invented inventions to invent reasons for people to *want* to come to my door—but still no customers!" So he invents an inventor's cart, to take his inventions out to them[41], only to experience more ignorance and more somewhat uncontrollable events. Here the inventor's contests must be mentioned: Barks states through these that it is impossible to classify the importance of an invention in a contest; it's absurd because it almost never can be correctly appreciated at the first glance.

Gyro mainly fails because he doesn't realize that everyone else isn't like himself. This is of course part of his *humility*; he doesn't think himself more intelligent than other people in general, he is only using his abilities on inventing because it is his main pleasure. But, unfortunately, people are different. And in other countries they are still more. His travel to Farbakishan[42] sums up Barks' view on the uncontrolled export of technology, without knowing the ways people of other countries think and act. When Gyro invents a power station that is going to utilize the buffaloes' unused energy po-

[31] GG 1095, IC
[32] U$ 16
[33] U$ 20
[34] U$ 25
[35] U$ 30
[36] U$ 35
[37] U$ 38
[38] GG 1047, 2
[39] U$ 33
[40] U$ 39
[41] GG 1047, 1, March 18, 1959
[42] GG 1267, June 19, 1961

AN ARTILLERY SHELL! GOOD NIGHT! THIS IS THE *END*!
WHIT
I'M *SAVED*!
YOU - YOU'RE NOT A *MINK COAT*! I'VE BEEN *CHEATED*!
FWOING
JUST FOR THAT I'LL HAVE *ANOTHER* INVENTOR BUILD MY WISHING WELL! *GOOD-BY*!
YOU'RE WELCOME, LADY!
I HAVE A MORE URGENT JOB TO DO, ANYWAY!
YESSIR! I GET ORDERS FOR SOME OF THE WACKIEST INVENTIONS, AND SOME OF THEM ARE TOO DANGED *DANGEROUS* TO HAVE AROUND!

Figure 3. Science criticism. Barks let Gyro invent the most fantastic gadgets, in order to show us that even though the invention is functioning perfectly, the humans aren't.: U$ 25, p. 4. ©The Walt Disney Company, 1959.

tential, he gives no thought to the fact that introducing new working methods to a people requires thorough studies in their way of life and thought. Western 'efficiency' is not the gospel for the poor in wallet.

7.2 The fallacy of success

If one were to conclude with *one* moral theme from the Gyro stories, it would not be of the relationship of science, technology and man as such. These things only show us what may be expressed as *'The fallacy of success'*. Gyro is too fantastic an inventor. He makes his inventions so well, that imperfect humans aren't able to handle them or control their power. The success becomes a source of frustration only. The better the invention, the worse for us

Secondly, when Gyro wants to have all the pleasures of public success, he gets mostly pain, for instance when his steam rocket (in its Fulton manner) blows up all the sewer lids in Duckburg, and then crashes on the town hall. This may be cynicism, but Barks nevertheless states that good deeds bear no reward in themselves, not even if you have the best and most unselfish intentions. One should not desire success for its own sake. When seeking a better life, which we of course should do, we must be aware that life is neither easy nor rational. Everything may happen, and there is no fate protecting us. At the same time, Barks is no pessimist He tries to open our eyes, to find that what may be regarded as success may not be so attractive at all. Fishing is more important than gaining public recognition, regardless of what kind of man you are!

7.3 The great dilemma

Gradually it dawns upon Gyro that inventing might not be the real way of life at all First he tries to flee by being a postman, but as he cannot keep the time schedule, inventing instead of delivering mail, he is fired[43]. Then, in 'Man versus Machine'[44] he has drawn the conclusion that all his inventions are just rubbish. He leaves his home, his Helper and the highly developed civilization to live in harmony with nature. Unfortunately, he has forgotten his ancestors' abilities, and has to be rescued—by another inventor, that has found that humans have to use inventions to be able to live at all

The inventor: "I had to build those robot helpers, podner! I'm a scientist who came to the desert to escape from machines! But I found that simple life is *too hard* too handle!"

"Hey! You seem sort of *tangled up*, podner!"

Gyro: "I am! After all that's happening to me today, I don't know whether I'm coming or going!"

Gyro tries to calm down with fishing, his great hobby. He may have made more inventions to improve fishing than any other subject: the future predictor, the worms, the remora, the electronic fish, the hypnotizing wand, the gadget to clean fish, to mention a few. In this story, the last in U$ by Barks[45], he invents an electronic fish. Its perfectness scares him so much that he destroys it in a temper that he has never shown before Gyro has never before destroyed an invention in anger, but only because he found that it was too dangerous to use, i.e he had a reason for it. This time he had no reason

I think that these two stories most clearly show us Barks' own dilemma. The necessity of inventions on one side, the danger of using them on the other. And Barks really has no answer, other than that we must learn from Gyro not to throw away all the gadgets around us, but learn to *use* them, that

[43] U$ 40, April 15, 1962
[44] U$ 47, July 22, 1963
[45] U$ 48, September 16, 1963

HOURS LATER!
A PROSPECTOR'S SHACK! .... BUT HOW COME THE FANCY TOOL SHOP?
WAL, NOW, I'M TOO CRIPPLED TO GO DRAG IN YOUR BOSS, PODNER! I'LL HAVE TO SEND MY HELPERS!
SOON GYRO IS RESCUED BY THE STRANGEST "DESERT RATS" HE HAS EVER SEEN!
TWO ROBOTS! MECHANICAL MEN!
I HAD TO BUILD THOSE ROBOT HELPERS, PODNER! I'M A SCIENTIST WHO CAME TO THE DESERT TO ESCAPE FROM MACHINES!
BUT I FOUND THE SIMPLE LIFE IS TOO HARD TO HANDLE!
HEY! YOU SEEM SORT OF TANGLED UP, PODNER!
I AM! AFTER ALL THAT'S HAPPENED TO ME TODAY, I DON'T KNOW WHETHER I'M COMING OR GOING!

Figure 4· The unsolved dilemma, not being able to live with science—and not without it, either: US 47, p 4. ©The Walt Disney Company, 1964

is, with thoughtfulness. We must let the inventions be the helpers and not the masters, and never use them to make life easier, when we can do without. Especially in our spare time. Fishing, for instance, should not be profaned by effectivity gadgets.

This point is shown in Gyro's last appearance[46] (but not especially developed here). Donald and the boys have just come home from their adventure with Captain Blight and the revolutionary war in Central America, and Gyro, going fishing, wants Donald to join him. This time he hasn't brought any inventions, and, luckily, he has got back his old harmonious mood, which he had lost in U$ 47 and 48.

This is how we will remember Gyro: a good friend with a great heart. In the end, he preferred to live as he had always done: solving problems because they are there, working because it is fun, enjoying life—including his own inventions, and doing his best for the people around him without thinking of personal gain. For what will a man be profited if he gains the whole world, but loses his soul? It is not an unusual moral, but it is too often forgotten, when one gets excited over science, technology and success

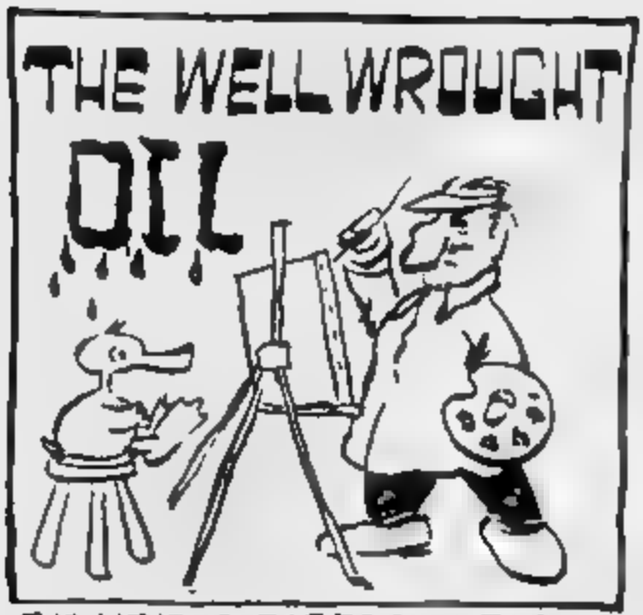
Part 1 of this article was printed in The Barks Collector no. 40. In Part 3, which is intended for The Barks Collector no. 42, I will list all the Gyro stories in chronological order as Barks drew them, the comic books they were printed in, Gyro's role in the stories, and also all his inventions.

If anyone would like to comment on this article, I will include these comments and my answer to them in part 3. I'll be glad to hear from you. My address: Geir Hasnes, Eidsvollsgt. 16, N-7016 Trondheim, Norway

[46] WDC 283, October 29, 1963

References

[1] See for instance. Steffen Kronborg. *Gearløs Krankenstein?* 'Carl Barks & Co.' 14 (Viborg, Denmark: Sejd), January 1980, the only serious essay on Gyro Gearloose I know of Even though I disagree with some of his conclusions, he has inspired many of my thoughts on Gyro. The article has later been published in the book: Steffen Kronborg: *Carl Barks–andalyser, en andtologi* (Lyngby, Denmark: privately printed), 1986, unfortunately in the Danish language.



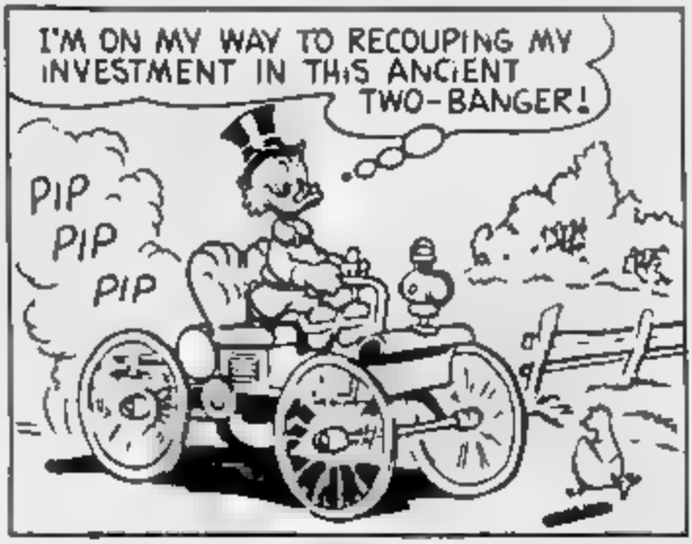
THE LITHOGRAPHS OF CARL BARKS

PART V·
'Of Disney Character Conglomerates"
By John Garvin

(Note. This is part five of a series which began in TBC #39. In parts one and two I attempted to establish some criteria for discussing Barks new genre of fantasy painting and looked at previous criticism which had dealt with Barks' oils. In parts three and four I discussed the first three lithographs of the series—here I will be examining the fourth and fifth lithographs. Besides the color catalogues which Another Rainbow has available, these lithographs have been reprinted in the following books. "A 1934 Belchfire Runabout" can be found in the Carl Barks Library, Set Nine, Volume 1, Page 120; Mickey Mouse In Color page 109; in Donald Duck, 50 Years of Happy Frustration, pages 40-41. "In Uncle Walt's Collectery" can be seen in CBL Set Nine, Volume 2, page 446; a cropped version is in Comics Scene No. 6, page 17. If you don't have access to any of these color reproductions, I have included two black and white reproductions of the lithographs with this article.)

Nostalgia is a word we use to describe our longing to capture some part of our past—a past which is somehow golden, more colorful, more peaceful. We capture that past by preserving it in some tangible way. We can collect things: photographs, memorabilia, comic books from our childhood, old cars. Or we can recreate the past with our imaginations: Fifties dances, car rallys, comic conventions, Disneyland. Barks, in his fourth and fifth lithographs, does both: "A 1934 Belchfire Runabout!" and "In Uncle Walt's Collectery" consist of several different levels of nostalgic experience which create a complex dialectic between our perception of the "golden past" and our perception of fictive reality. In other words, the past becomes an imaginative re-creation which is explored in terms of another imaginative re-creation: the Disney Ducks. What I want to do is complicate everything by adding still another imaginative level of experience, graphic criticism. In this essay I want to see if I can sort through these varying levels of nostalgic experience while at the same time developing further insights into Barks as an artistic innovator.

The inspiration for "A 1934 Belchfire Runabout" was a story which appeared in Uncle Scrooge #34 (1961), "Chugwagon Derby." The story's nostalgic context is established in the first panel, where Scrooge watches a parade of vintage autos: "Well, isn t this a treat! A parade of old STEM-WINDERS to celebrate Duckburg's centennial! Reminds me of the early days of motoring!" In the story,



© 1960 The Walt Disney Company

nostalgia for old cars simply provides a plot gimmick, while in the painting, it provides us with a series of oppositions. Yet most of these oppositions can be found, summed up, in one panel from that story. Scrooge has just finished digging back through years of accumulated junk to find an old auto he had forgotten he owned, an automobile which is a physical reminder of a memory which Scrooge does not cherish, but wishes to forget. Scrooge doesn't realise the irony of his own statement: He is sitting on top of an "ancient two-banger" which was brand new when he first purchased it.

This panel, then, gives us, in visual terms, not only the relationship between memory and nostalgic memento, but the value, both emotional, and in Scrooge's case, economic, as well.

The Runabout which Donald drives in "Chugwagon Derby" is an antique, but in the painting he drives the same old family car that he always drives—complete with license plate "313." The context for this simple change in props is the nostalgic occasion which surrounds the painting's conception. As Another Rainbow's promotional text says: "'A 1934 Belchfire Runabout!" [is] an oversized commemorative to Donald Duck's 50th

THIS LITTLE OLD RATTLEWAGON MAY SEEM OVERMATCHED AGAINST THOSE BIG PUFFHARDS AND MOGULMOBILES, BUT I'M NOT SCARED!
IN CROSS-COUNTRY RACING, SPEED AND POWER AREN'T EVERYTHING!

© 1960 The Walt Disney Company

birthday." Thus the painting, conceived as a nostalgic tribute to Donald Duck, places a non-nostalgic version of Donald (wearing his traditional costume and driving his traditional car) in the midst of truly antique cars. To us, a 1934 Runabout IS an antique; to Donald it is just a cheap form of transportation. As such, with its leaking radiator, bent headlight, smoking engine, it contrasts sharply with the other (well researched and authentic appearing) antique autos; we can hardly imagine Donald polishing his car as Horace Horsecollar is polishing his. Yet Donald's car is MORE nostalgic for us than any of the others BECAUSE of its recognisability

© 1983 The Walt Disney Company

(An anthropormorphised version of 313, for instance, stars in the film Who Framed Roger Rabbit—a film which outrageously explores these same themes.)

We see, then, the following levels of nostalgic experience operating simultaneously: we experience a lithograph in 1989 which was painted in 1983 which focuses on a character who was created in 1934 placed in a context of antique cars from the turn of the century. Depending upon the experience you, as audience, bring to the lithograph, each of these levels are enhanced. Barks, for instance, discussing the nostalgic value of rocketship designs, said, "Of course, in 1959 we didn't have very much in the way of rockets. They were just cigar-shaped things, and they didn't seem to have any potential for glamour as they were flying through the sky. The Buck Rogers type, however, reminded me of old cars: They had a classic look about them like the old Mercers, Stutzes, and Kissel cars. Oh they were beautiful things: Of course, that's a generation long ago, and practically nobody remembers them but old-timers like me' (Uncle Scrooge His Life and Times. Celestial Arts, 291). So while Barks' generation can bring the experience of the antique cars to the lithograph, I can't (having been born in 1960, the '79 Honda I DRIVE seems like an antique); some of you may have watched the first Duck cartoons in the Thirties and Fourties, I didn't; most of us have read the Duck comics as children, but some haven t.

The characters in the painting help to create a different kind of nostalgic experience. Some of them, of course, are characters which Barks himself created: Gyro Gearloose and his helper, Uncle Scrooge, Gladstone Gander; but others have little to do with Barks and are intended to evoke nosta.gia—Horace Horsecollar, for instance, is from the earliest days of Disney animation. The use of fictional characters as providing a nostalgic context for the Ducks, is, of course, the artistic device which links this lithograph with the next. The characters in "A 1934 Belchfire Runabout," are all "real": Barks creates an imaginative experience where we observe anthropomorphic animals enjoying the nostalgia of an old car rally—the fictive illusion is not broken because OUR experience of Donald Duck as a nostalgic icon is implicit, not explicit. The next lithograph uses nostalgic experience to add a new series of oppositions which call into question the reality of imaginative experience itself.

© 1984 The Walt Disney Company

The best way to see this is to examine Barks' handling of Mickey Mouse in the two lithographs. In "Belchfire' Mickey is "alive," dressed in a period "costume" and is marginalized: in 'Collectery" he is "stuffed," dressed

in traditional costume, and is centralized. Mickey Mouse, as a cultural artifact, is the ideal symbol of nostalgia because he was Walt Disney's first real success and is thus universally recognisable. There is probably more memorabilia based on Mickey Mouse than any other character—even people who have never been to Disneyland know a Mickey-Mouse-Ears hat when they see one, and almost all department stores sell Mickey Mouse watches even if they carry no other Disney merchandise. Mickey Mouse is both, then, famous as merchandise and as character, or opposingly, is merchandisable because he is so recognisable. Barks uses the "character as nostalgic merchandise' and "character as fictive reality" opposition to explore the relationship between nostalgia and collecting while undercutting the imaginative reality that a painting like "Belchfire" depends upon.

Are the Ducks real? This seems like a silly question because we know, of course, that they are not—you can't go to Disneyland and meet Donald Duck. (Though you could meet a professional actor in a Donald Duck costume pretending to be Donald Duck.) They are fictional characters who only live in the fantasy worlds of comics, theme parks, films. Yet we see in "Reading the Scandal Sheet," a painting from Barks' Early Period (The Fine Art Of Walt Disney's Donald Duck, pg. 130-1), the Ducks reading a copy of Walt Disney's Comics and Stories. (An early watercolor concept painting of "Collectery" seems to place "Scandal Sheet" in a Disneyana setting.)

© 1989 The Walt Disney Company

Without getting into the philosphical difficulties of ontological determination, we can see that Barks is exploring in his painting the whole question of how we experience the past and use it to fashion present reality.

© 1986 The Walt Disney Company

Barks played with this theme before: in a preliminary painting, "Which Disney Themepark is This," "real" characters, the Terrie-Fermies from Uncle Scrooge #13 attempt to sell character merchandise, Mickey Mouse dolls and such, to other "real" characters, the Ducks—who are obviously surprised by "reality's" intrusion into their fictional universe In "Collectery' they are not surprised, but amused—yet the effect is the same. We are left with the same question: which Donald Duck is the real Donald Duck? There is the "real" one who seems to be alive—at least alive in a way that the Mickey Mouse statue is not, there is the Donald Duck hat and puppet which this Donald holds; there is the Donald Duck doll in the drawer; the Donald Duck on the comic which one of the nephews holds; there is an antique Donald Duck figurine on the shelf next to Goofy; and finally, there are Donalds on the plates, painting, and necklace. While all of these Ducks seem to establish a boundary between

fictional reality and merchandisable fantasy, they in fact make any such boundary impossible. Just comparing the many different Donald expressions shows how Barks makes pointless the question of which Donald is real, and which fantasy: though the Donald holding the puppet may seem to be real, he himself is part of another collectable, the Another Rainbow lithograph. The "real" Donald is just as ficitional, just as merchandisable, as the Donalds he holds.

The fantasy/reality boundary is made even more slippery by the way in which some of the collectables function as "alive" characters. The Donald in the drawer, for instance, seems to be looking with jealousy at all the attention the Mickey Mouse statue is getting—a look which one of the nephews obviously notices. The Mickey Mouse on the balloon has a theatrical posture which seems to introduce the Ducks—a pose strikingly similar to the pose he strikes in "Belchfire." And most interestingly, the wolf behind the pigs seems to be focusing his ravenous attention on the third nephew. Another interesting point of comparison between the way Barks uses a single character in the two lithographs is Daisy Duck: In "Collectery" she is the only fictionally "real" Duck who is not present except as ornamentation; in "Belchfire" her placement on the hood of one of the antique autos makes her function uncomfortably close to that of a hood ornament—thus she is the only character who functions as ornament in both compositions—a marginalized two dimensional role completely in keeping with her fictionally real life in Barks' stories.

Through this opposition of "real" character/'fantasy" collectable, Barks is able to test the imaginative power of nostalgic creation. How do we know that Donald Duck is not real? If nostalgia is a creative facility which empowers us to capture and hold onto some aspect of our past, even if that past is the fictional creation of an artist which we have only experienced vicariously, then why is that captured fragment less valid than similar experiences which we assume to have occured in the real world? How do we measure the validity of ontological assumptions? In other words, how do I know that Walt Disney, the real man, ever existed? I have seen his picture, seen him on television, watched him in films, read about him—but the same is true of Donald Duck. Why am I willing to accept that Alexander really did conquer the known world, but that Donald Duck never really found the Gilded Man? Such distinctions are not based on emperical, but on imaginative experience What Barks shows us through his dialectic between nostalgic experience and fictional reality is that there is no difference between the "real" past, that documentable, intellectually acceptable account of historical names, dates and occurances and the "nostalgic" past, our romanticised, goldenized, pastoral restructuring of experience. Both have individual validity because both exist only in our imaginations. Thus, in our attempt to capture some part of our past, a Mickey Mouse figurine or Donald Duck comic has just as much historical validity as an antique automobile or a bronze from Ancient Greece. To some of us, they have more.

It is just such a complex exploration, I think, which makes both of these paintings such successes and which differentiate them from all of the other lithographs. While I argued that this kind of dialectic underlies the thematic compositions of the first three lithographs, the oppositions are not nearly so pronounced as these: the working-man/idle wealth opposition in 'An Embarrassment of Riches." for instance, is not nearly as clear as the fictional reality/merchandisable fantasy opposition of "In Uncle Walt's Collectery." Technically, the fourth and fifth lithographs are perfect. Both required an immense amount of research to authenticate details, and Barks' effort and mastery shows. The Duck's faces, poses, seem perfect in the context of their settings and the lighting and coloring in both are also

expressive—the rich glowing background in "Collectery" is almost eerie in its intensity

Another Rainbow claims that "In Uncle Walt's Collectery" is "many collectors' favorite"; if it is, I would argue that it is because its nostalgic energy is undivided: in "Belchfire" the energy is divided between two nostalgic symbols, the autos, with which most of us do not have a personal connection, and the characters, with which we do; in "Collectery" this energy is combined into a single symbol—the characters—focusing our attention on those nostalgic mementos with which we have experience, memories. Unlike Scrooge, we have not buried these memories in an effort to forget our frivolous youths; but like him, we turn that nostalgic energy into a tangible economic force which makes possible a roomful of expensive Disneyana—and an expensive lithograph to document them. Barks mastery is that in documenting the tangible existence of our facination with the past, he documents the process as well, drawing us (pun intended) in.

After this lithograph, Barks turns almost exclusively to High Adventure and the search for treasure—the thematic construction which made possible his most memorable stories, and later, his best paintings from his Early Period. We'll begin those next time.

TROUBLE IN PARADISE: THE PROBLEM OF TEMPTATION IN DUCKBURG
BY FATHER BOB MURPHY

Editor's Note: Long ago, when I was chained to a typewriter for years, working on a Master's in Obscure and Useless Esoteric Thinking, Father Murphy (then a mere customer) was kind enough to make a long trip and dig up a volume of St. Thomas Acquinas' works for me. Such kindness was not lost on a hermit such as myself, and I'd like here to publicly thank him for that kindness. We have many clerics on our mailing list, but as far as I know, this is the first time one of them has submitted an article. I hope it will encourage you other men (people?) of the cloth to write something. Too often writing about Barks and his work stresses the secular. I'm glad to have this opportunity to see his work from another angle. Thanks to Father Murphy for his article.

Father Murphy submitted this biographical info...

Father Robert Murphy is the pastor of Our Lady of Guadalupe Church in St. Joseph, Missouri. He has a background in theatre and motion pictures and has written for a number of journals and magazines. In the field of Disney, he has done interview pieces with the likes of Ollie Johnston and Ducky Nash. He has written on Disney-related themes for magazines including AMERICAN CLASSIC SCREEN (here in the U.S.) and THE ANIMATOR (in the U.K.). He is a collector of animation art and holds two small sketches fromm Carl Barks as the prizes of his collection.

Father Murphy's article begins on the next page....

TROUBLE IN PARADISE: THE PROBLEM OF TEMPTATION IN DUCKBURG
BY FATHER ROBERT MURPHY

To say that Barks' Ducks are tempted is a compliment to the creator himself (Barks, not God in this instance!). It means that the Ducks have developed sufficient human characteristics and dimensions to have a conscience in the first place. What separates the Barks Ducks (and man) from all other creatures? Some would say risibility: the ability to find contradiction, and in contradiction, humor! That certainly is right, but primarily it is the ability to think, to reason, and to choose between right and wrong. This demands a conscience.

The Catholic bishops have summarized it well in the famous world-wide convocation of the 1960's: Vatican II, when they wrote in their Declaration on Religious Freedom, "Every man has the duty, therefore, the right, to seek the truth in religious matters in order that he may, with prudence, form for himself right and true judgements of conscience... In all his activity a man is bound to follow his conscience faithfully. He is not to be forced to act in a manner contrary to his conscience." (Numbers 2 and 3)

Whether it is Donald wanting to abandon Gladstone in the frozen Northland for all the high-handed tricks he has pulled, or Scrooge getting even with Porko DeLardo or the Beagle Boys, the Ducks act upon their conscience to follow its dictates. While there is no attempt by Barks to portray or single out any religions in his stories, the Judeo-Christian influence of American culture which affects all twentieth-century Americans also affected Barks, who in turn affected the citizens of Duckburg.

Before we talk about the individual temptation of Scrooge, Donald and the nephews, just what the heck is a conscience? A genuine conscience is the product of persevering effort in charity, faith, maturity, reflection, and prudence. It involves giving proper weight in these reflections to what our common sense tells us, to the principles given to us and to the insights and teachings presented for our guidance. All this is required in developing a sincere and adult conscience. Wait just a minute, you might protest--are we talking about Donald Duck? Donald Duck who flies off the handle at the slightest thing and whose life is no more than a series of Three-Stooges-like pratfalls? To that, I would answer yes, and again, no. That was the Donald Duck that began his life in Disney's Silly Symphony "The Wise Little Hen" in 1934 and who went on to stardom. That was the Donald Duck that Barks started with, but as any tried and true Barks admirer knows, it was not the Donald Duck that Barks ended up with. As the cigarette ad says, "You've come a long way, Baby!"

In the six earliest ten-page stories with Donald Duck, written by Barks from April to September of 1943, we have Barks building stories around the basic out-of-control-with-anger Donald Duck so familiar to those who loved his Disney shorts and features. While the situations were entertaining and funny, they were one-dimensional. In the April 1943 WDC&S, Donald flies out of control over some crows and screams at them, "Get out of here, you saboteurs!" He grabs things, he throws things at the wall. He is the Donald that his screen audience has come to love. In the May issue of WDC&S of the same year, he takes on a gorilla and, at the end of the story, is about to take the strap to his mischievous nephews, Huey Dewey and Louie (who are also one-

dimensional tough guys a la Bowery Boys!). In the June, 1943 issue of WDC&S, he takes on a shark a la Popeye, saying "Stop pickin' on kids-- pick on somebody your own size!" In the July issue of WDC&S, 1943, he takes on neighbor Jones and in a series of biffs, bangs and booms, throws things back and forth. He also fights an airplane flier and some natives (done in black-duck stereotype similar to the black-man stereotype of the time). In the September, 1943 issue of the same magazine, a man running away from Donald sums it up with, "Gosh, what a temper some people have!

No real temptations here, no really well developed Duck characters either. Donald here is more cartoon Duck than the human Duck he would become. He gets into trouble, gets angry, explodes and gets out of trouble. Nothing to reflect on and, for us, no one to relate to.

Contrast the above stories with a later incident in the rare 1948 Donald Duck episode, "The Milkman Story"; here Donald is set up against a typical one-dimensional villain, in this case a variation of the Porko DeLardo pig villain that assumed many names and guises over the years. He acts as well as reacts; he shows more emotion that simple anger. This is a more thoughtful and well developed Donald who faces temptation with, "Boys, I'll keep on being the perfect milkman even if I have to lie down and let that bully walk on me!" This is the Donald that we can relate to; this is the Donald who can be elated or depressed, jubilant or sad, reckless or thoughtful. We can find elements of our own story in that kind of Donald.

Barks lures Donald with two basic temptations-- pride and easy money. These are seen in the cartoon Donald Duck, but they are refined in Barks' stories, and often are the catalyst for action.

If someone challenges Donald's pride, he can get him to attempt anything or do anything. In "The Ten Cent Valentine" (WDC&S 258), the evil sorceress, Magica DeSpell, disguised as a jogger, wants to trick Donald into chasing her. She taunts him, "Move over, you weak looking flabby duck! Give a strong, agile musclegirl running room!" Donald retorts, "I like that! A scrawney crow calls me a weakling. Listen, you feeble female, you..." But the nephews counsel him, "Skip it, Uncle Donald, she's a stranger, let her stay that way." Donald, of course, doesn't, and runs right into Magica's trap.

Donald's pride is challenged often and each time he is tempted to show off, he gives in with disastrous consequences. In WDC&S 165, he watches a quiz show on TV and runs right down to get on the show with, "Phooey! I can answer any of those questions." In the course of proving he is right, he is chased by a whale, balances a grapefruit on his nose, and develops a talking dog act, all to get on the show and to prove himself. In WDC&S 182, he hears about a contest at the Farmers Fair to show the best looking rig and he is sure he can win and make his ongoing dream of financial success come true: "Maybe I did dream of making money last night and the contest is the way of making the dream come true!" In the Duckburg Pet Parade (WDC&S 277), Donald has had his pride wounded several times before he hits upon the idea of showing off Scrooge's polka-dotted elephant: "Common beasts never won for me. I want something nobody else has got!" This is Donald as Everyman: dreaming, scheming and firmly believing that around his lawn of crabgrass, everyone else's is greener.

Pride often takes many forms.

Donald's pride is tempted on jobs, love of Daisy (especially where his lucky cousin Gladstone is concerned), and even on sporting events. Typical of the latter is WDC&S 468: "You heard what the man said," says Donald, "Duckburg needs athletes for its Olympic team! So I'm going down and help out!" Naturally, Donald fails in everything, but does win a trophy at the end for "Trying the Hardest."

The temptation to find a way to obtain "easy money" is also a common theme in the stories of Donald Duck. Some of these are brought about by Donald's own wistfulness and some are brought about by watching the success of lazy Gladstone Gander or the luck of Uncle Scrooge (who, nevertheless, insists that his wealth comes from hard work). Donald's character is a combination of screen personalities; he has the Bob Hope style of glib charm, quick reactions, get-rich-schemes and dismal failures. There is also the put-upon-little-man of such classic comics as Chaplin, Keaton, Langdon and Laurel and Hardy.

Donald's quest for easy money often leads him to various occupations. In WDC&S 423, Donald applies as a night watchman at a wax museum: "Hey, here's a job that's just built for me. Especially the part that says easy." In WDC&S 414, he tells Scrooge, "No factories for me! I want a job where I can flash my charm among interesting people"—and so Scrooge sets him up to manage a motel with predictable results.

Donald just won't believe that Scrooge got his money by hard work. We, of course, do believe it. Scrooge is obsessive about hard work as he is obsessive about money. Donald always gives in to the temptation to trick Scrooge out of some of his loot. In WDC&S 202 Donald cooks up a scheme to get rain out of the clouds for Scrooge by posing as an Indian Medicine Man. "If I finagle a little, I can get us a nice vacation trip all paid for," he brags to the boys. In Uncle Scrooge #5, Scrooge turns the tables by tricking Donald (again with the promise of easy money) into being a bill collector and giving him half of all he collects. "Gee, half of all I collect," Donald muses. "If the bill is for a million dollars, that'll be five hundred for me after taxes." It is, of course, his own dime that he is collecting for Scrooge! In Uncle Scrooge 35, Scrooge lectures both Donald and Gladstone on the virtues of hard work and not giving in to temptation which, of course, falls on deaf ears. Gladstone with his luck doesn't need to work, and proves it quickly by finding (in a few frames) a gold boat and a winning ticket to a quiz show, and a trip to Alaska. Donald moans, "It couldn't happen to me." He's right!

Donald giving in to the temptation for quick and easy money schemes is underscored by his luck. It is as bad as Gladstone's is good. As a ferry boat captain in WDC&S 425, Donald ruefully says, "Always I'm hauling such unglamorous fares! Why can't I haul big shots like bankers and lawyers for a change?" Donald never loses hope. At times, Donald is gainfully employed and, in several instances, is actually proficient in what he does (housewrecking, sky writing, skiing, etc.), but there is no continuity in these stories and they are far outnumbered by those of trying outlandish schemes rather than seekig gainful employment. In Uncle Scrooge 149, Donald thinks a newspaper story on Uncle Scrooge's wealth will catapult him to the head of his profession but, at the end, he says, "I guess I'll never be a success, Uncle Scrooge." He

never gives up. In WDC&S 463, Donald says, "The great wonders of the world that have never been photographed! Man, what chances for a guy with a fancy camera!" And so, with a little help from the boys, he is off to Loch Ness to photograph the monster.

Sometimes the temptation for pride and easy money collide as in Uncle Scrooge 65, where Donald wants to find saucermen from outer space and win fame and fortune the easy way. In WDC&S 270, Donald is goaded on by Gladstone over the love of Daisy. She is the queen of the Mistletoe Ball and he enters a race foolishly with Gladstone to restore his pride (with himself and Daisy) and his wallet!

Pride and easy money-- they are Donald's two Achilles heels, but the nice part of the Barks stories is that Donald is more than that. He is thoughtful and decent, and when the chips are down, will never take advantage of even the meanest villain. He may even succumb to "sin" with a little petty thievery now and again, as in WDC&S 465, where Donald rips off souvenirs from all the towns he visits, but he always learns his lesson. Barks' Donald is someone we wouldn't mind knowing (like Alice's appreciation for the denizens of Wonderland). It is in that that we find Barks' first success.

If Donald Duck began in the Barks stories as a hot-headed one-dimensional character, Scrooge McDuck began, in 1947 in "Christmas on Bear Mountain," as a one-note character as well. Call it mean-spirited, selfish, cold, or just plain miserly, it would be hard to see the later Scrooge with his zest for life and living in this mean old codger. The metamorphosis begins in 1948 in Scrooge's second appearance in "The Old Castle's Secret." The first change we note is facial: he isn't snarling. The second is physical: he isn't hunched over. And the third is personal: he confides in Donald and the boys. He thanks them for their help, he tells them of his fears, he shares his apprehensions. In short, he is on his way to becoming the fully realized Scrooge that millions have come to call Uncle. By 1952, Uncle Scrooge comic books were well on their way and Scrooge himself was beginning to show many facets of his character: irresistible, forgiving, sentimental, softhearted, hard-headed, forgetful, tired, and for our purpose, a man prone to temptation.

As with Donald, Scrooge's temptations are few, but they are prevalent and, like Donald, he occasionally shows us he's a Duck with clay feet (webbed though they may be) by giving in to temptation every now and again.

The two dominant temptations that Uncle Scrooge gives in to are: Avarice and Pride. He also can give into superstitious fears at times.

Sometimes Scrooge is suckered into greed and avarice by a fast-talking chisler as in "That's no Fable," Uncle Scrooge 97, where the land swindler J. Slick sells Scrooge Florida swamp land with the promise, "Then you sell the forty acres that cost you forty dollars for forty million!" Naturally, Scrooge gets those dollar signs in his eyes that blind him to the reality and absurdity of the proposal.

Scrooge would like everyone to believe that he is too strong to give in to foolish schemes or even temptation, but we know better. In "The Loony Lunar Gold Rush," U$ 117, Scrooge is lecturing the Junior Woodchucks on his Gold Rush adventures when their leader sums up the temptation that is often key to a good Scrooge story: "Naturally, Mr. McDuck has learned the folly of following the lure of the yellow metal!" Scrooge replies, with a haughty demeanor,

"Naturally!"

Scrooge is more likely to give in to the temptation to be dishonest or mean in the early Scrooge stories and more likely to overcome these temptations in the later ones. In "Wispy Willie," U.S. 101, Scrooge does give in to the temptation of sneaky and underhanded dealing to get Donald's house from him; the house he needs for his new development. He uses rats, witches, and a will-of-the-wisp monster to get at Donald.

Avarice and the temptation to give in are often pictured as a disease that poor old Scrooge suffers from and one that he pays the consequences for. In "House of Haunts," U.S. 129, Donald and the boys have to lock Uncle Scrooge up so he won't reveal, inadvertently, the hiding place of his money to the ever-watching Beagle Boys. The greed is too much as Scrooge pleads through a locked door, "I'm suffering, lads! My skin prickles! The silver acne is breakin' out among my greenback rashes!" In "The Golden River," U.S. 110, Scrooge is in the back country recuperating from worrying about his money too much. He is depressed and in a grumpy mood and, in a weak moment, sourly tells his nephews, "In real life, being unselfish is the fastest way to go broke." Later, when the golden river doesn't flow gold for him, he wonders, "I didn't live right! I wouldn't build a playground simply because I was always too stingy to play!"

In many of the stories about Scrooge's love for money, there is a commiserate story about Scrooge learning his lesson. We see him grow as a "human being." In WDC&S 381, Scrooge ends up taking Donald and the boys on vacation to show them his appreciation for trying to help him protect his barley crop. In "The Treasure of Marco Polo," Uncle Scrooge 134, Scrooge, at the end of the adventure in Unsteadystan, gives the treasure and the priceless jade elephant back to the people after he has seen their poverty. (Unsteadystan is pictured as a Vietnam-like country and was done during the Vietnam war.) Scrooge's care for the embattled people was a lesson in caring. Even when Scrooge is tempted by revenge, we see him overcome it. In "A Case of Horseradish," Chisel McSue, a meaner villain even than the loutish Beagle Boys, is drifting on a stormtossed ocean in a raft. He has done every kind of mean and underhanded trick to Scrooge and now he is adrift. Donald asks Scrooge's help to save him. Scrooge replies, "Why should I save him? So he can take all of my money? So he can turn me out into the streets like a beggar? Do I look that crazy?" He overcomes temptation with, "Oh Phooey! I'm a soft old fool! I can't let the rat drown!" In "The Land of the Pygmy Indians," Uncle Scrooge 112, Scrooge, after he has met the Pygmy Indians and realized that his factories, for all the money they will bring him, will pollute the land of the midget Mohicans, declares, "My hopes are to keep these lakes clean and the air pure and forests green! I won't put up any factories or smelters, at least I think I can keep myself from doing that for awhile, I hope!" Scrooge remains a duck wrestling with temptation and yet overcoming it in a believable way.

Scrooge, despite his temptations toward avarice, is honest, and we see examples where his boast of being hardworking and fair are justified. In "Microducks from Outer Space," Scrooge trades corn and grain for gold from the outer space microducks and, much to their surprise, takes only a very small, but fair, amount. He won't cheat; he explains that he made his money by being fair and square. He also made it one other way, as

he explains in "Riches, Riches Everywhere," where he tells the boys, "I made it by being the cleverest prospector that ever peeked under a pebble."

The second major category of temptation for Scrooge is the common one of the rich man— pride. Sometimes his pride leads him to take on foolish challenges. In "The Golden Nugget Boat," Uncle Scrooge 159, Scrooge will not be shown up by the luck of Gladstone or the taunting of Donald, and he declares, "I'll take you (Donald) and the kids with me and show you that fortunes can still be found by old ducks with the steam to look for them."

Often another rich man can goad Scrooge into giving in to his pride, as we see with worthy opponents such as Flintheart Glomgold, John D. Rockerduck, or a wealthy southern Colonel. When men like this cross Scrooge's path, he throws caution (and expenses) to the wind. In "Boat Busters," (WDC&S 403), Scrooge challenges Rockerduck to a boat race, each using their own fuel. Naturally Scrooge is stuck with Donald as his driver! In "So Far and no Safari," Scrooge repeats his performance— this time with Flintheart Glomgold (the world's first or second richest duck, depending on whom you talk to). In "Crown of the Mayas," U.S. 113, Scrooge wants to join the prestigious Archaeologists Club for the pride and prestige but, mostly, as he says, "so I can bully the members into buying McDuck shovels and things."

The last category of temptation is based upon Scrooge's superstitious fear that if he loses the first dime he ever earned (Old Number One), his empire will fall apart. Almost any temptation will be given into if Old Number One is at stake. In "Lost Beneath the Sea," U.S. 149, Scrooge's dime is lost beneath the sea and found by Martians. No amount of trouble is too much to retrieve it.

Scrooge's greatest foe, with respect to Old Number One, is the sorceress, Magica DeSpell, who wants to possess it because she believes that it can be used as an amulet to attract riches for her. In "Ten Cent Valentine," WDC&S 402, Scrooge laments about this with, "She'll come in here and take it like it was worth only ten cents." In "For Old Dime's Sake," U.S. 140, Magica is after the dime again and once again no expense is too large to protect it.

While Donald and Scrooge are the main characters of the Barks stories, the co-stars are often Huey, Dewey and Louie. They are Donald's nephews and would be Scrooge's great-nephews. Because they play such an important part in so many of the stories, their characters begin to develop and mature as well. (As they are basically interchangeable, one might say that their corporate personalities begin to change.) In the earlier stories, they are pesky and are typical Peck's Bad Boys. In the latter stories they have developed into the levelheaded and rational saviours of their Uncle Donald and Uncle Scrooge. They are quick students and, through the help of that grand font of knowledge, "The Junior Woodchuck's Guide Book," are able to unravel any riddle. The early nephews are best exemplified in such stories as WDC&S 100 from 1948, where they are truant from school and outwit the truant officer, Uncle Donald. They declare, "It'd be fun to outsmart the flatfoot! Yeah, I'd like to show the other kids that we could do it! It's a dare alright! All right!" The only vestiges of these early little Cagney-type kids in the later stories are the occasional pranks they pull on Unca Donald (but never Unca Scrooge), as in "The Froggy Farmer," and WDC&S 486, where they fool Donald into thinking he's been asleep for one

hundred years. The later Huey, Dewey and Louie are hampered only by their youth.

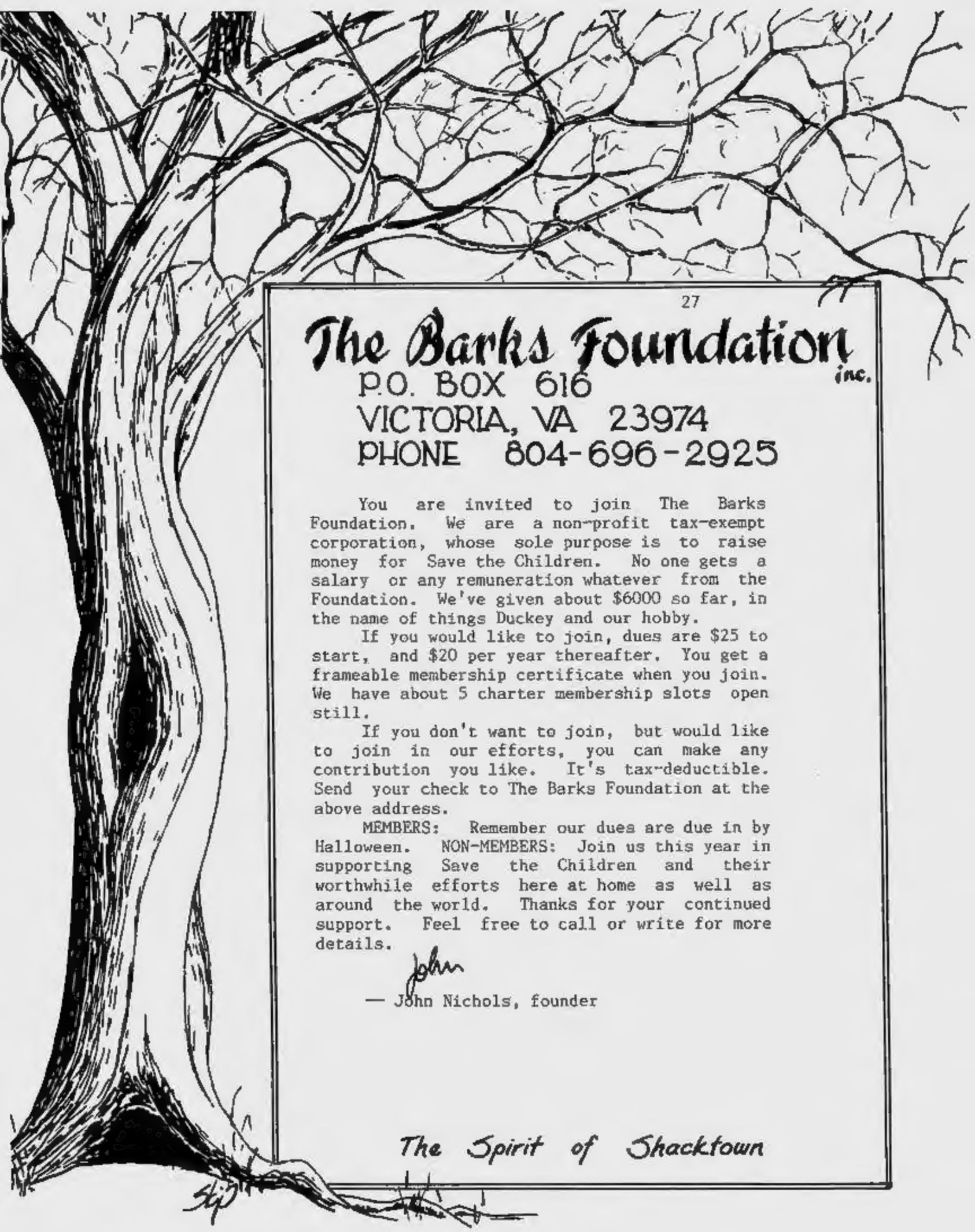
The world of Barks' Ducks is a magical world to be sure! It is full of fantastic things and fantastic characters, but it is also a world full of the angst of living. It is full of ducks of hope and fear; love and hate; history and mythology; the unrelatable and relatable. We soar with the fanciful elements and we feel with the human. Does Duckburg have its temptations? Of course, because Duckburg is life and life is full of the push/pull between good and bad. To weave the human story through the lives of ducks is the genius of "The Good Artist," Carl Barks.

---------END---------

Editor's note...
LULU FANS:

There's a fine 'zine devoted entirely to Little Lulu and her friends. I read it myself, and I think anyone who enjoys Lulu would enjoy this one. It's "The Stanley Steamer," and they've done 45 issues so far! An old friend of ours, Jon Merrill, does it. To get a copy, and sub info, send $1 to Jon Merrill, Box 431, Cedar Knolls, NJ 07927. Jon does a fine job on it, and I can't recommend it too highly. If you're a Lulu fan, give it a try!

Parallels and contrasts between Lulu's world and the Ducks' world are interesting. Lulu's adventures almost always take place right in her neighborhood, whereas the Ducks usually wandered far afield. There were those Dell Giants like Lulu in Australia and Lulu in Hawaii, but the mere fact that they were special editions shows that the norm was for the characters to stay around home. Yet both the Duck comics and the Lulu stories shared the same value system: fair play, adventure, and a stress of each person's inherent value and worth as a person. When this was violated, characters in both series would immediately defend themselves; this defense is especially prevalent in the Lulu stories, but we also see it quite often in the Duck stories, as when HDL get even with Donald, or vice versa. The lesson we took away from stories like these was that people deserve to be treated decently, and when they are not, they have recourse to ways to restore their sense of dignity which the offender has taken from them. Lulu never took it lying down. In TSS 45, Jon Merrill mentions "Five Little Babies" (Lulu #38) as a fine example of this sense of justice. The Ducks also preserved their dignity when it was slighted. Maybe that's one reason Barks fans also like Lulu comics.



The Barks Foundation inc.

P.O. BOX 616
VICTORIA, VA 23974
PHONE 804-696-2925

You are invited to join The Barks Foundation. We are a non-profit tax-exempt corporation, whose sole purpose is to raise money for Save the Children. No one gets a salary or any remuneration whatever from the Foundation. We've given about $6000 so far, in the name of things Duckey and our hobby.

If you would like to join, dues are $25 to start, and $20 per year thereafter. You get a frameable membership certificate when you join. We have about 5 charter membership slots open still.

If you don't want to join, but would like to join in our efforts, you can make any contribution you like. It's tax-deductible. Send your check to The Barks Foundation at the above address.

MEMBERS: Remember our dues are due in by Halloween. NON-MEMBERS: Join us this year in supporting Save the Children and their worthwhile efforts here at home as well as around the world. Thanks for your continued support. Feel free to call or write for more details.

John

— John Nichols, founder

The Spirit of Shacktown

BEAR MOUNTAIN ENTERPRISES
PO BOX 616
VICTORIA, VIRGINIA 23974
PHONE (804) 696 2925

FOR SALE: "THE FINE ART OF DONALD DUCK" (The oil painting book!)
ONE COPY ONLY: burgundy. $750 and $10 shipping= $760 ppd. or $770 ppd. overseas/Canada (sent insured).

ALSO: One copy only of the Celestial Arts U$ McDuck book ("Scrooge McDuck: His Life and Times") $335 ppd. USA or $350 ppd. overseas.

It's best to call first on these two. They won't last long!

CARL BARKS LITHOGRAPH: We have one copy of litho 13 (Return to Plain Awful). It's $435 ppd. or $450 ppd. overseas surface.

MICKEY MOUSE IN COLOR: We have copies of both the regular and the deluxe edition. We'll send you one of the deluxe (signed by Barks and Gottfredson!) for $260 ppd. USA or $270 overseas ppd. Regular is $44 ppd. or $46 overseas.

ABBEVILLE DONALD DUCK: One copy only. $27 ppd. worldwide.

WRITE FOR OUR FREE BARKS QUICKLIST: It has thousands of Barks originals, Gladstones, Barks Library, lithos, etc. We'll send it free of charge. Overseas: we don't send to Germany: write Klaus Spillmann, Finkenstrasse 10, 4803 Steinhagen, FR Germany. Other countries: please send $2 to pay air postage.

BUYING DUCKS: We are always buying Barks comics, Gladstones, oil books, Celestial Arts US book, just about anything in the way of Barks collectibles. Call us for our offer. IF YOU'VE GOT DUCKS, WE WANT 'EM!

DUCK OF THE MONTH CLUB: If you have a Barks want list, this is the best way to fill it. Details are in our Barks Quicklist (write for one!). You send a list of books you want, giving conditions preferred, and tell us how much you want to spend each month. We make automatic shipments monthly, billing your credit card, or you send monthly checks. This is by far the best way going for you to complete your Duck collection, since we do all the work for you! Call or write for more details. We have members from Norway to Washington state! Join us and get your Ducks every month!

BARKS COMICS.
PERIOD.